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LE BRUN, Charles

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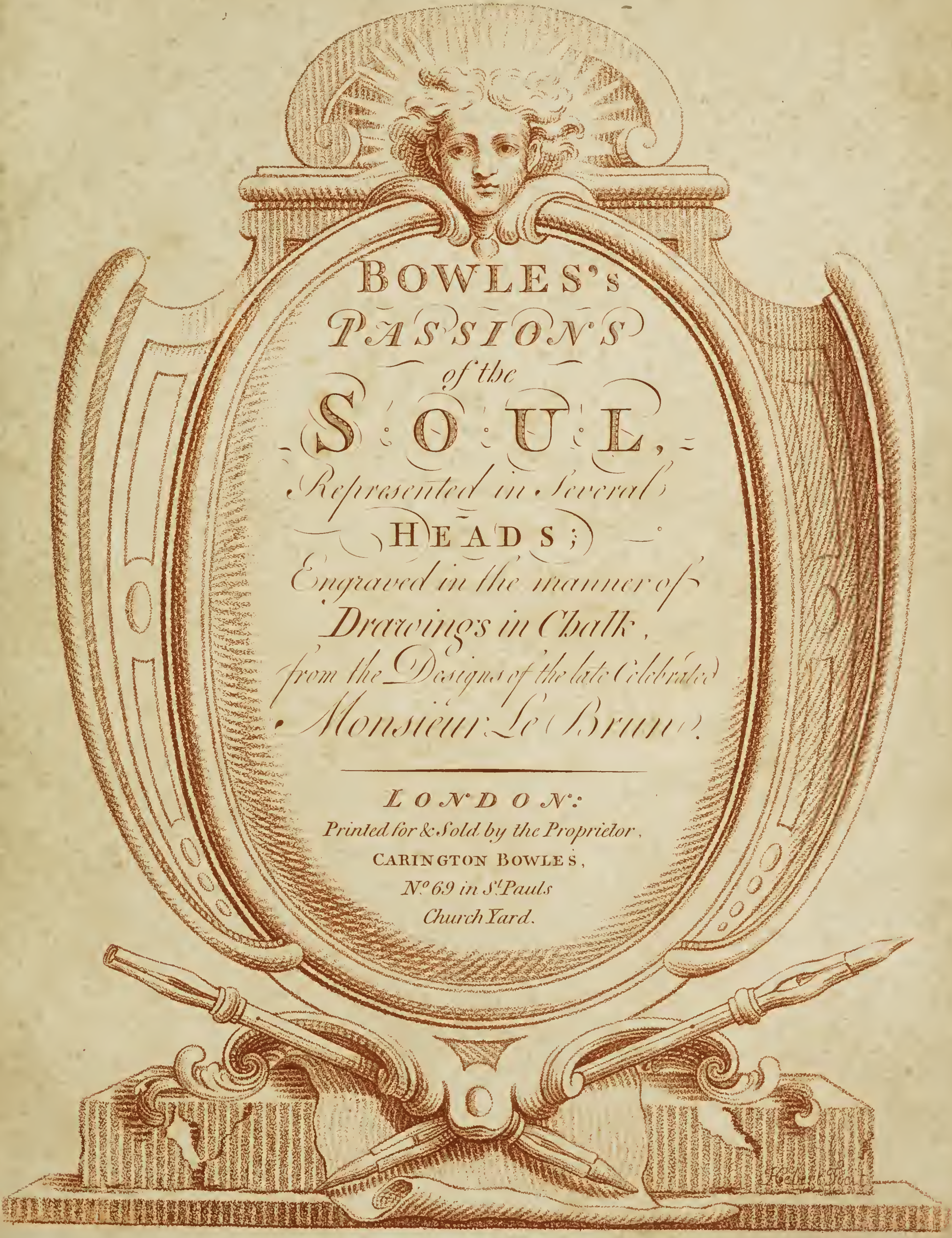

BOWLES'S PASSIONS of the SOUL,

Represented in Several
HEADS;
Engraved in the manner of
Drawings in Chalk,
from the Designs of the late Celebrated
Monsieur Le Brun.

LONDON:
Printed for & Sold by the Proprietor,
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THE

PREFACE.

LOUIS XIV. King of France, having eſtabliſhed the Royal Academy of Painting and Sculpture, to perfect thoſe noble arts, found illuſtrious men in France, who, to promote the great deſigns of his Majeſty, aſſiſted by the advice of Monſ. Colbert their protector, inſtituted aſſemblies and conferences, in which they eſtabliſhed ſure rules to form the diſciples of this academy.

We ſhall not here relate the advantages this eſtabliſhment has produced; the works of the excellent maſters that have been bred in it, who have enriched France and all Europe, and raiſed the admiration, and even jealouſy of their neighbours, ſufficiently prove what the noble emulation of an ingenious people can do, when it is ſupported by the regard and favour of a Prince.

Amongſt the diſcourſes that where made by Monſ. le Brun, firſt painter to the king, and director of the academy, we have taken that where he treats of the expreſſions of the paſſions of the ſoul; wherein he ſays (according to the principles of an ancient philoſopher,) that paſſion is a motion of the ſoul, reſiding in the ſenſitive part, and make it follow what it thinks good, and fly from what it thinks hurtful; he ſays alſo, that what cauſes any paſſion in the ſoul, cauſes particular motions of the body, the chief of which he deſcribes.

There, he ſuppoſes that the ſoul receives the impreſſion of the paſſions in the brain, and feels the effects of it at the heart; and that as the brain is the part of the body where the ſoul more immediately exerciſes its functions, ſo the face is that where it more particularly ſhews what it feels; for this reaſon it is called the *mirror of the ſoul.*

He divides the paſſions into two kinds; the ſimple and the compound; of which the firſt is made by the appetites of deſire; the ſecond by thoſe of averſion. This is the order he follows: He obſerves in general, that the eye-brows expreſs more than every other part the impreſſions of the paſſions; then the eyes, the mouth, the noſe, and the cheeks. This is what this illuſtrious author has expreſſed by ſeveral ſketches of heads, which are here faithfully copied in the manner of drawings in chalk, and proper to be drawn by thoſe, who deſire to obtain a proficiency and freedom of hand in that noble art; to which is added, an abſtract of the diſcourſe that belongs to each of them.

BOWLES's

PASSIONS OF THE SOUL.

Plate II. ATTENTION.

THE effects of attention are to make the eye-brows ſink and approach the ſides of the noſe, to turn the eye-balls towards the object that cauſes it, to open the mouth, and eſpecially the upper part, to decline the head a little, and fix it, without any other remarkable alteration.

Plate III. ADMIRATION.

This paſſion cauſes but little agitation in the mind, and therefore alters but very little the parts of the face; nevertheleſs, the eye-brows riſe, the eye opens a little more than ordinary, the eye-balls placed equally between the eye-lids, appear fixed on the object, the mouth half open, and make no ſenſible alteration in the cheeks.

Plate IV. ADMIRATION with ASTONISHMENT.

The motions that accompany this paſſion, are hardly different from thoſe of ſimple admiration, only they are more lively and ſtronger marked, the eye-brows more elevated, the eyes more open, the eye-ball further from the lower eye-lid, and more ſteadily fixed, the mouth is more open, and all the parts in a much ſtronger emotion.

Plate V. VENERATION.

Admiration begets eſteem, and this produces veneration, which, when it has for its object ſomething divine, or beyond our comprehenſion, makes the face decline, and the eye-brows bend down, the eyes are almoſt ſhut and fixed, the mouth is ſhut, theſe motions are gentle, and produce but little alteration in the other parts.

Plate VI. RAPTURE.

Although rapture has the ſame object as veneration, only conſidered in a different manner, its motions are not the ſame, the head inclines on the left ſide, the eye-balls and eye-brows riſe directly up, the mouth half opens, and the two corners are alſo a little turned up, the other parts remain in their natural ſtate.

Plate VII. DESIRE.

This paſſion brings the eye-brows cloſe together, and towards the eyes, which are more open than ordinary; the eye-ball is inflamed, and places itſelf in the middle of the eye, the noſtrils riſe up, and are contracted towards the eyes, the mouth half opens, and the ſpirits being in motion, gives a lively and glowing colour.

Plate VIII. JOY with TRANQUILITY.

Very little alteration is remarked in the face of thoſe that feel within themſelves the ſweetneſs of joy, the forehead is ſerene, the eye-brows without motion, elevated in the middle; the eye pretty open, and with a laughing air, the eye-ball lively and ſhining, the corner of the mouth turns up a little, the complexion is lively, the cheeks and lips red.

Plate IX. LAUGHTER.

Laughter, which is produced by joy, mixed with ſurpriſe, makes the eye-brows riſe towards the middle of the eye, and bends down towards the ſides of the noſe, the eyes are almoſt ſhut, and ſometimes appear wet, or ſhed tears, which makes no alteration in the face; the mouth half open, ſhews the teeth, the corners of the mouth drawn back, cauſes a wrinkle in the cheeks, which appear ſo ſwelled as to hide the eyes in ſome meaſure; the noſtrils are open, and all the face is of a red colour.

Plate X. ACUTE PAIN.

Acute pain makes the eye-brows approach one another, and riſe towards the middle; the eye-ball is hid under the eye-brow, the noſtrils riſe and make a wrinkle in the cheeks; the mouth half opens, and draws back, all the parts of the face is agitated in proportion to the violence of the pain.

Plate XI. SIMPLE BODILY PAIN.

This paſſion produces proportionally the ſame motion as the laſt, but not ſo ſtrong; the eye-brows do not approach and riſe ſo much, the eye-ball appears fixed on ſome object, the noſtrils riſe, but the wrinkles in the cheeks are leſs perceivable, the lips are further under, towards the middle, and the mouth is half open.

Plate XII. SADNESS.

The dejection that is produced by ſadneſs, makes the eye-brows riſe towards the middle of the fore-head more than towards the cheeks, the eye-balls appear full of perturbation, the white of the eye is yellow, the eye-lids are drawn down, and a little ſwelled; all about the eyes is livid, the noſtrils are drawn downwards, the mouth is half open, and the corners are drawn down, the head careleſsly leaning on one of the ſhoulders, the face is of a lead colour, and the lips pale.

Plate XIII. WEEPING.

The alterations that weeping cauſe, are very ſtrongly marked; the eye-brows ſink down towards the middle of the forehead, the eyes are almoſt cloſed, wet, and drawn down towards the cheeks, the noſtrils ſwelled, the muſcles and veins of the forehead appear, the mouth is ſhut, and the ſides of it are drawn down, making wrinkles on the cheeks, the under lip puſhed out, preſſes the upper one, all the face is wrinkled, and contracted, its colour is red, eſpecially about the eye-brows, the eyes, the noſe and the cheeks.

Plate XIV. COMPASSION.

The lively attention to the misfortunes of another, which is called compaſſion, cauſes the eye-brows to ſink towards the middle of the forehead, the eye-ball to be fixed upon the object, the ſides of the noſtrils next the noſe to be a little elevated, making wrinkles in the cheeks, the mouth to be open; the upper lip to be lifted up, and thruſt forwards the muſcles, and all the parts of the face ſinking down, and turning towards the object which cauſes the paſſion.

Plate XV. SCORN.

The motions of ſcorn, are lively and ſtrong, the forehead is wrinkled, the eye-brows are knit, the ſide of it next the noſe ſinks down, and the other ſide riſe very much; the eye is very open, and the eye-ball is in the middle, the noſtrils riſe and draw towards the eyes, and make wrinkles in the cheeks, the mouth ſhuts, its ſides ſinking down, and the under lip is puſhed out beyond the upper one.

Plate XVI. HORROR.

An object deſpiſed ſometimes cauſes horror; and then the eye-brow knits, and ſinks a great deal more, the eye-ball placed at the bottom of the eye, is half covered by the lower eye-lid, the mouth is half open, but cloſer in the middle than the ſides, which being drawn back, makes wrinkles in the cheeks, the face grows pale, and the eyes become livid, the muſcles and the veins are marked.

Plate XVII. TERROR or FRIGHT.

The violence of this paſſion alters all the parts of the face, the eye-brow riſes in the middle, its muſcles are marked, ſwelled and preſſed one againſt the other, and ſunk toward the noſe, which draws up as well as the noſtrils, the eyes are very open, the upper eye-lid is hid under the eye-brow, the white of the eye is incompaſſed with red, the eye-ball fixes towards the lower part of the eye, the lower part of the eye-lid ſwells and becomes livid, the muſcles of the noſe and cheeks ſwell, and theſe laſt terminate in a point towards the ſides of the noſtrils, the mouth is very open, and its corners very apparent, the muſcles and veins of the neck ſtretched, the hair ſtands an end, the colour of the face, that is, the end of the noſe, the lips, the ears, and round the eyes, is pale and livid; to conclude, all ought to be ſtrongly marked.

Plate XVIII. ANGER.

The effects of anger ſhew its nature, the eyes become red and inflamed, the eye-ball is ſtaring and ſparkling, the eye-brow is ſometimes elevated, and ſometimes ſunk down equally, the forehead is very much wrinkled, between the eyes, the noſtrils are open and enlarged, the lips preſſing againſt one another, the under one riſing over the upper one, and leaves the corners of the mouth a little open, making a cruel and diſdainful grin.

Plate XIX. HATRED or JEALOUSY.

This paſſion wrinkles the forehead, the eye-brows are ſunk down and knit, the eye-ball is half hid under the eye-brows, which turn towards the object, it ſhould appear full of fire, as well as the white of the eye and the eye-lid, the noſtrils are pale, open and more marked than ordinary, and drawn backwards, ſo as to make wrinkles in the cheeks, the mouth is ſo ſhut as to ſhew the teeth are cloſed, the corners of the mouth are drawn back, and very much ſunk down, the muſcles of the jaw appear ſunk, the colour of the face is partly enflamed, and partly yellowiſh, and the lips pale or livid.

Plate XX. DESPAIR.

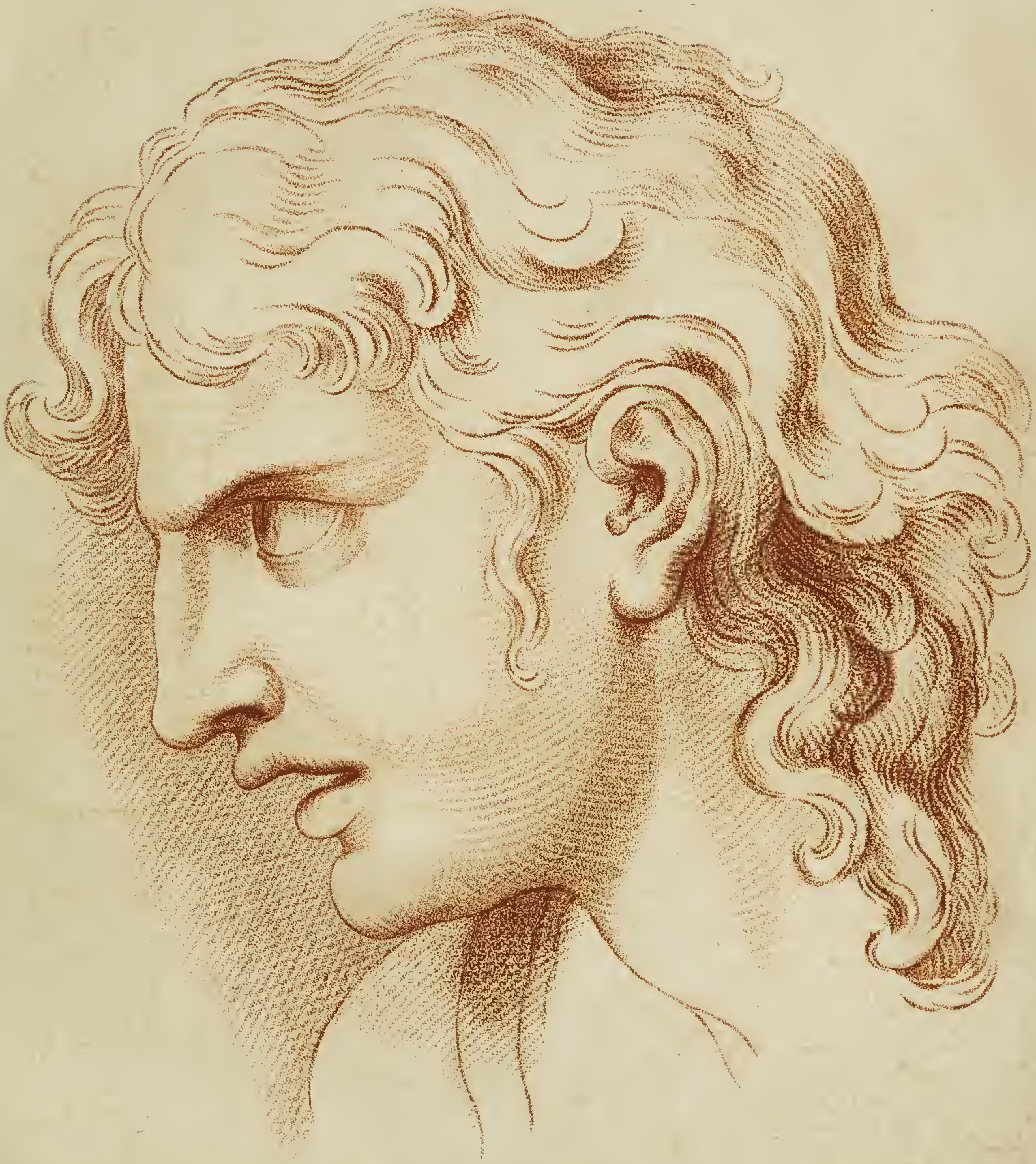
As this paſſion is extreme, its motions are ſo likewiſe; the forehead wrinkles from the top to the bottom, the eye-brows bend down over the eyes, and preſs one another on the ſides of the noſe, the eye ſeems to be on fire, and full of blood, the eye-ball is diſturbed, and hid under the eye-brow, ſparkling and unfixed, the eye-lid is ſwelled and livid, the noſtrils are large, open and lifted up, the end of the noſe ſinks down, the muſcles, tendons, and veins are ſwelled and ſtretched, the upper part of the cheeks is large, marked and narrow toward the jaw, the mouth drawn backwards, is more open at the ſides than in the middle, the lower lip is large and turned out, they gnaſh their teeth, they foam and bite their lips, which are pale, as is the reſt of the face, the hair is ſtrait and ſtands an end.

Juſt publiſhed by the Proprietor CARINGTON BOWLES, *No.* 69, *St. Paul's Church Yard.*

Bowles's Proportions of the Human Body, meaſured from the moſt beautiful antique ſtatues, by Monſieur Audran, engraver to the late king of France; done from the originals engraved at Paris, on 27 large folio copper-plates. Price Five Shillings, viz.

1. The Statue of *Laocoon*; this Figure was cut out of one entire Piece of Marble, and done in Concert by three famous Sculptors, AGESANDER, POLYDORUS, and ATHENODORUS. *Plin. lib. xxxvi, chap. v.*
2. Side View of the ſame Statue.
3. Another View of the ſame Statue.
4. Another View of the ſame Statue.
5. The Statue of *Hercules*, called the *Farneſian*; by *Glicon*, a Grecian Statuary.
6. The ſame Statue viewed ſideways.
7. Another View of the ſame Statue.
8. *Pyramus* in the *Ludoviſian* Garden.
9. Another View of the ſame Statue.
10. The *Term*, an *Egyptian* piece of Work.
11. The Statue of *Antinous.*
12. Another View of the ſame Statue.
13. The *Grecian Peace.*
14. The *Grecian Shepherdeſs.*
15. The Statue of *Venus Aphrodites*, belonging to the Family of the MEDICIS.
16. The ſame Statue.
17. *Apollo Pythius* ſhooting his Arrows. This Statue is in the Garden of the *Vatican* of *Rome.*
18. A ſide View of the ſame Statue.
19. Another View of the ſame Statue.
20. Another View of the ſame Statue.
21. An Antique Fragment.
22. The Statue of *Mirmillo* in the *Ludoviſian* Garden at *Rome.*
23. The ſame Statue.
24. The Greater of *Laocoon*'s Children.
25. Another of *Laocoon*'s Children.
26. The Parts of the Face of the Statue of *Venus*, meaſured in their natural Bigneſs.
27. The Parts of the Face of the Statue of *Apollo*, meaſured in their natural Bigneſs.

l'Attention



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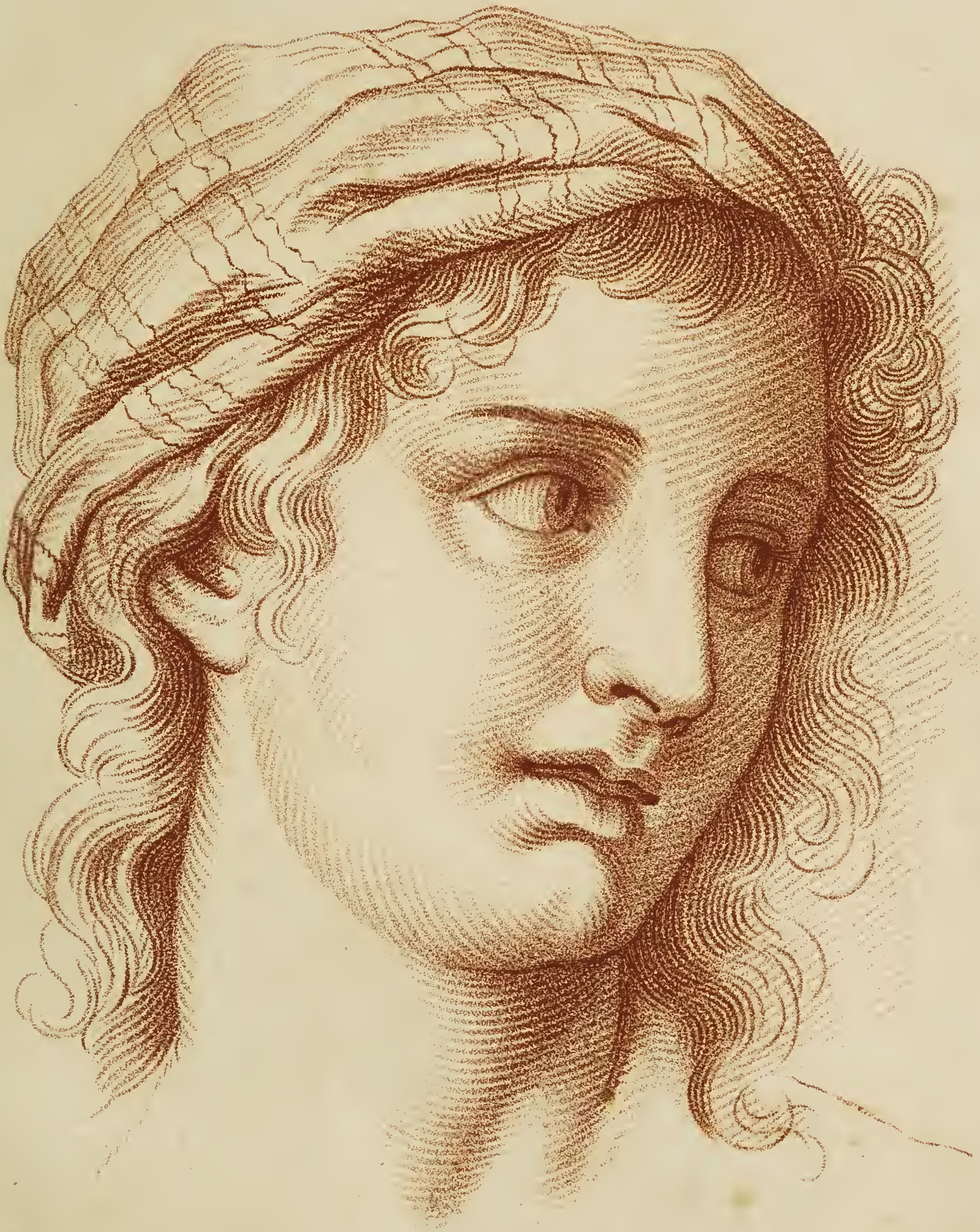

ADMIRATION.

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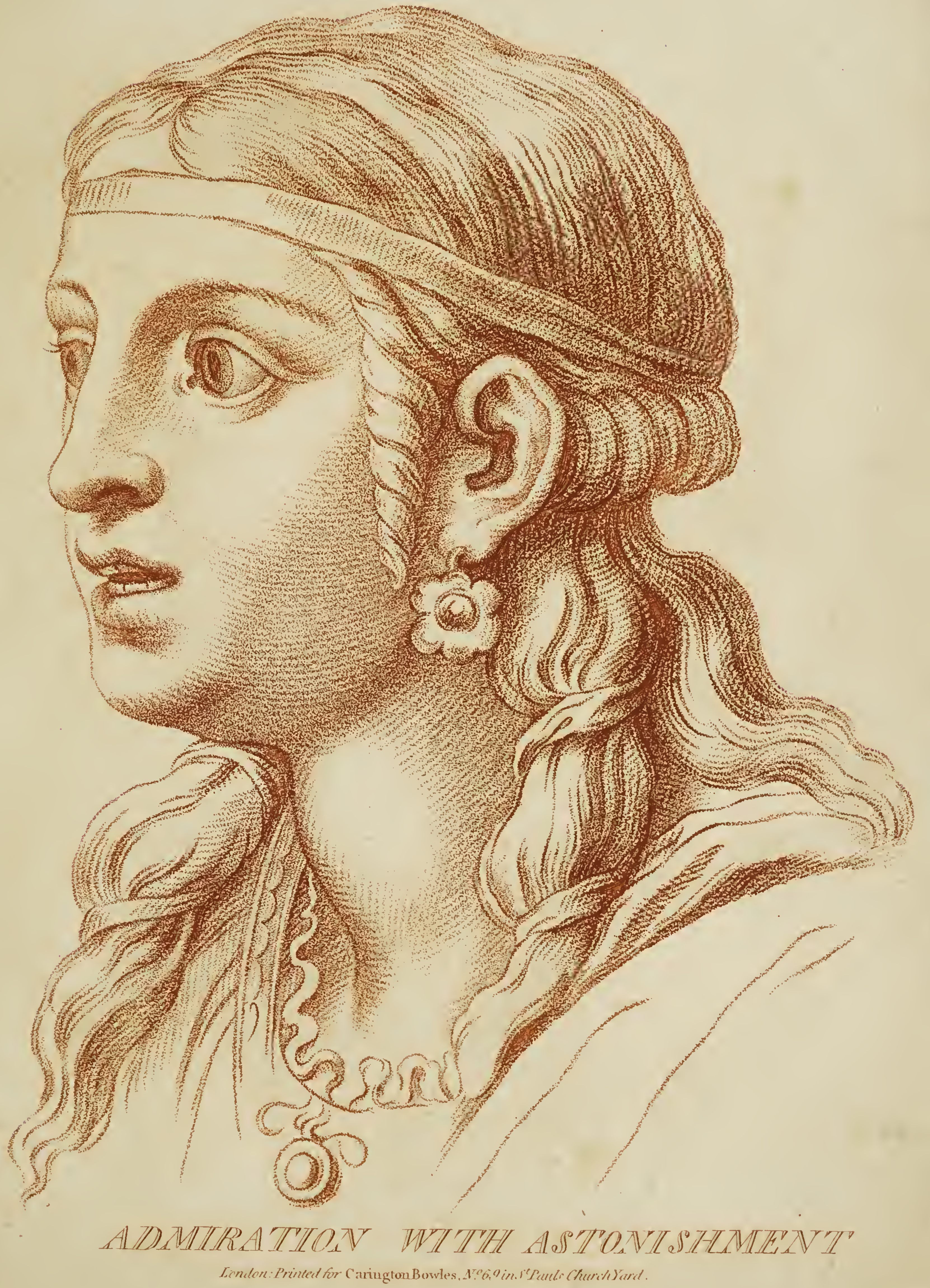

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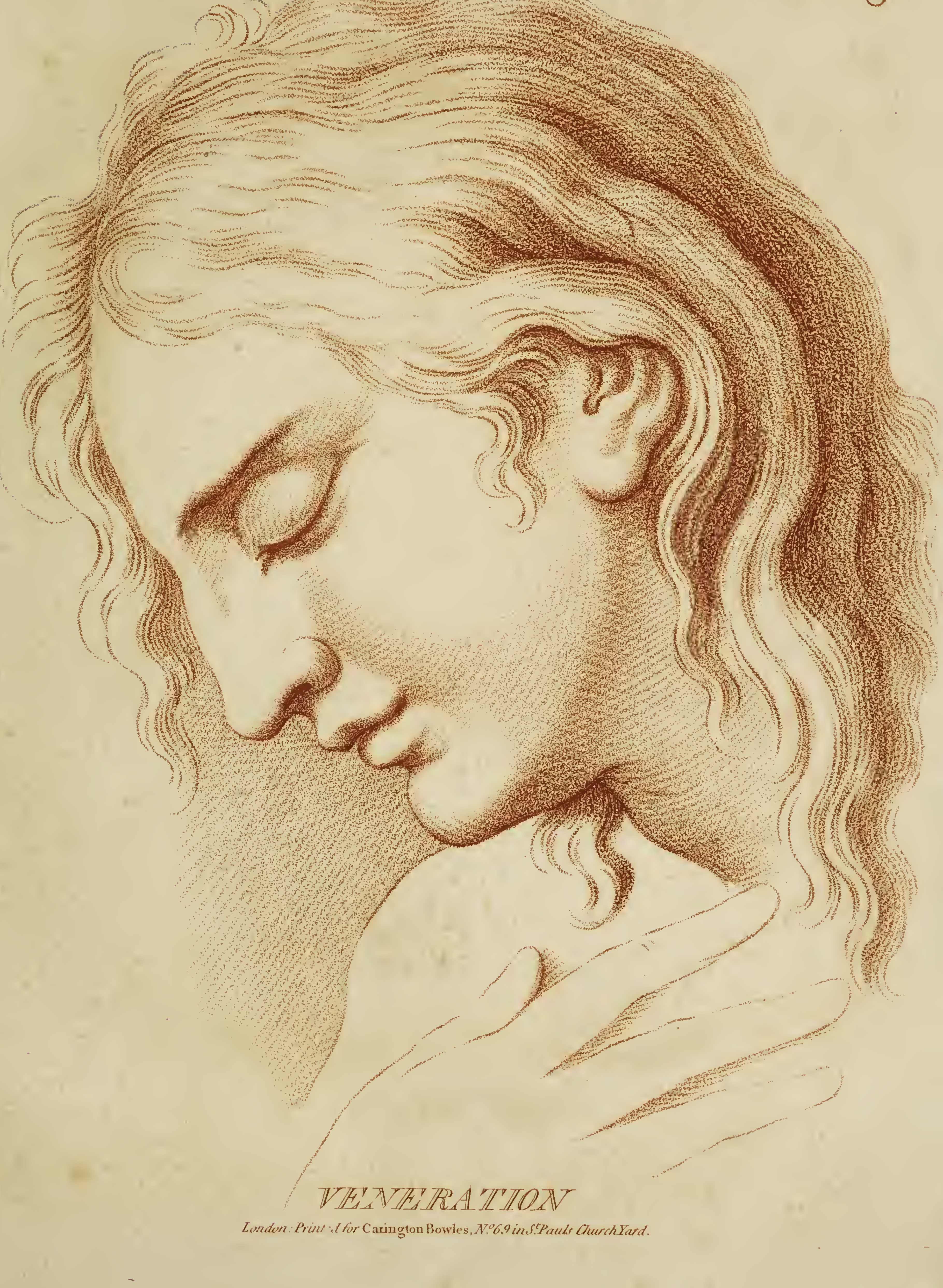
La Veneration



VENERATION

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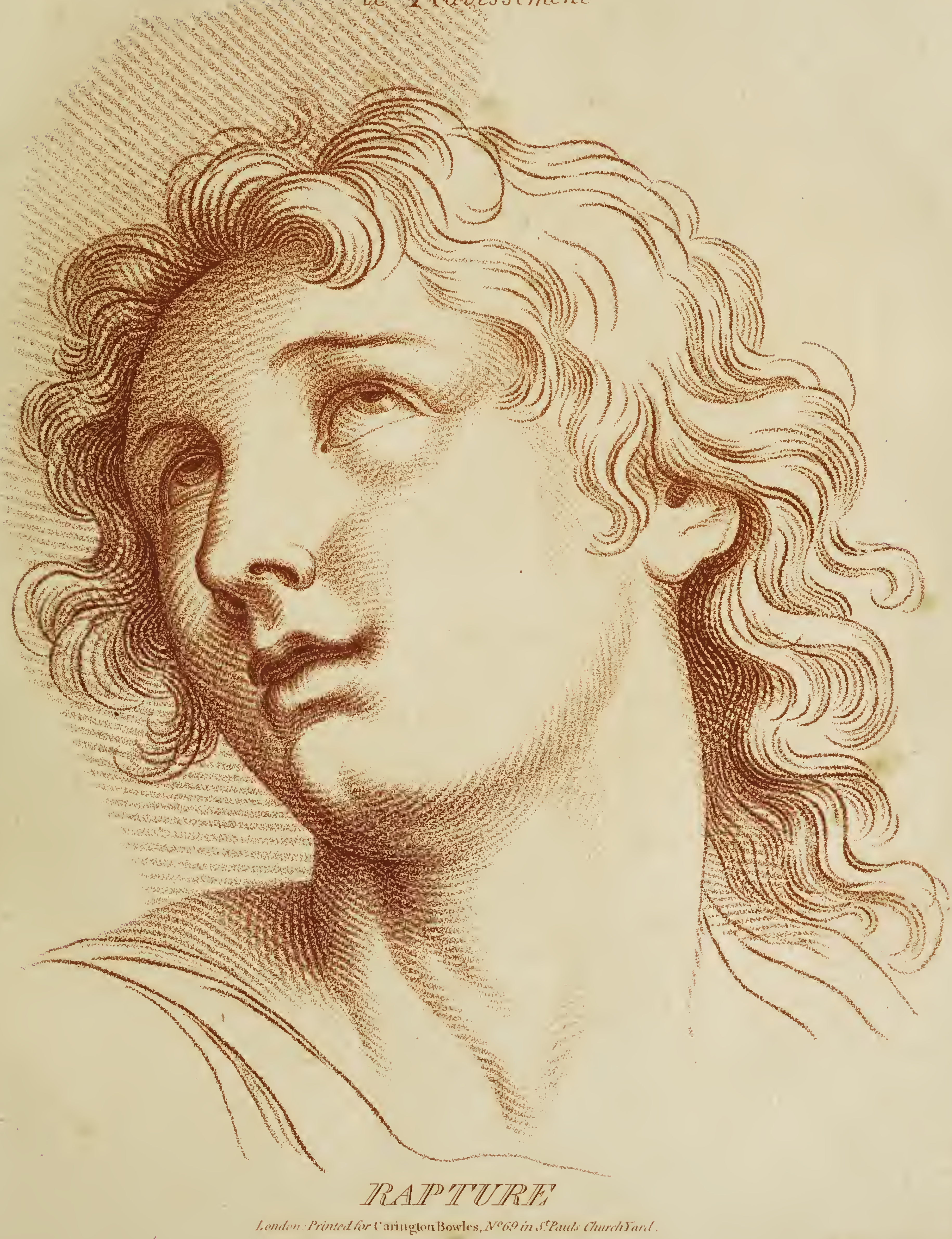
le Ravissement



RAPTURE

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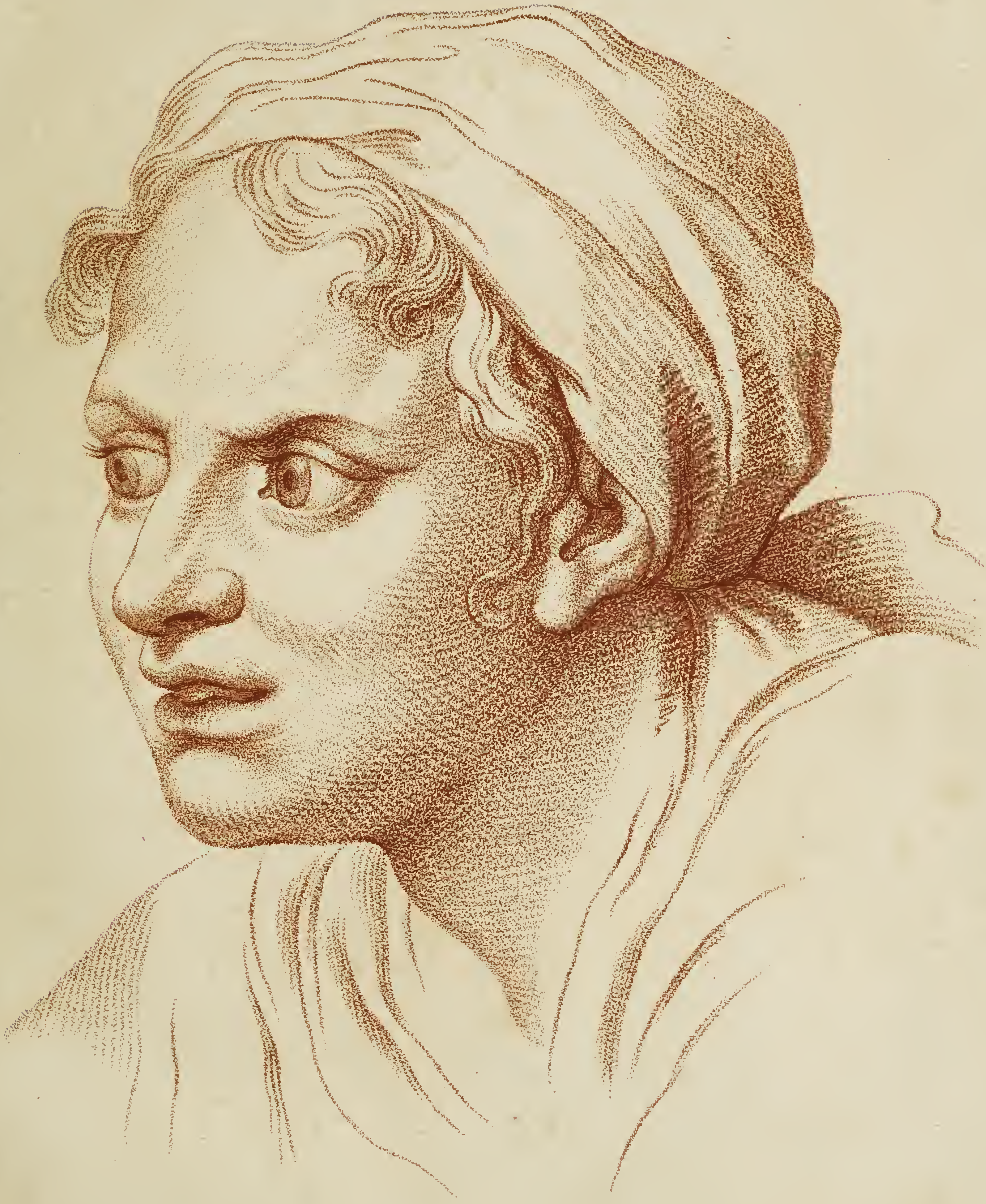
le Desir



DESIRE

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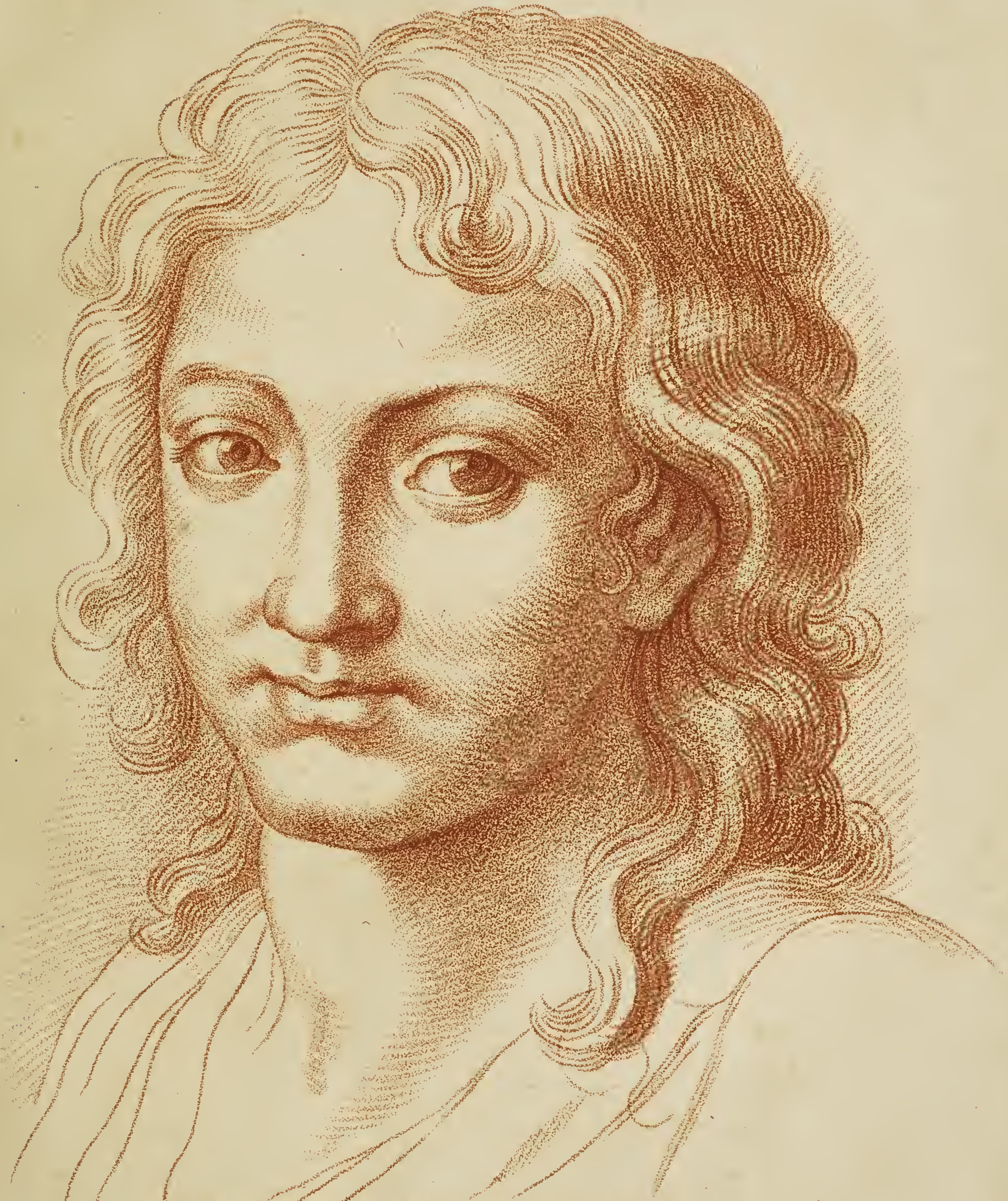
la Joye tranquille 8



JOY WITH TRANQUILITY

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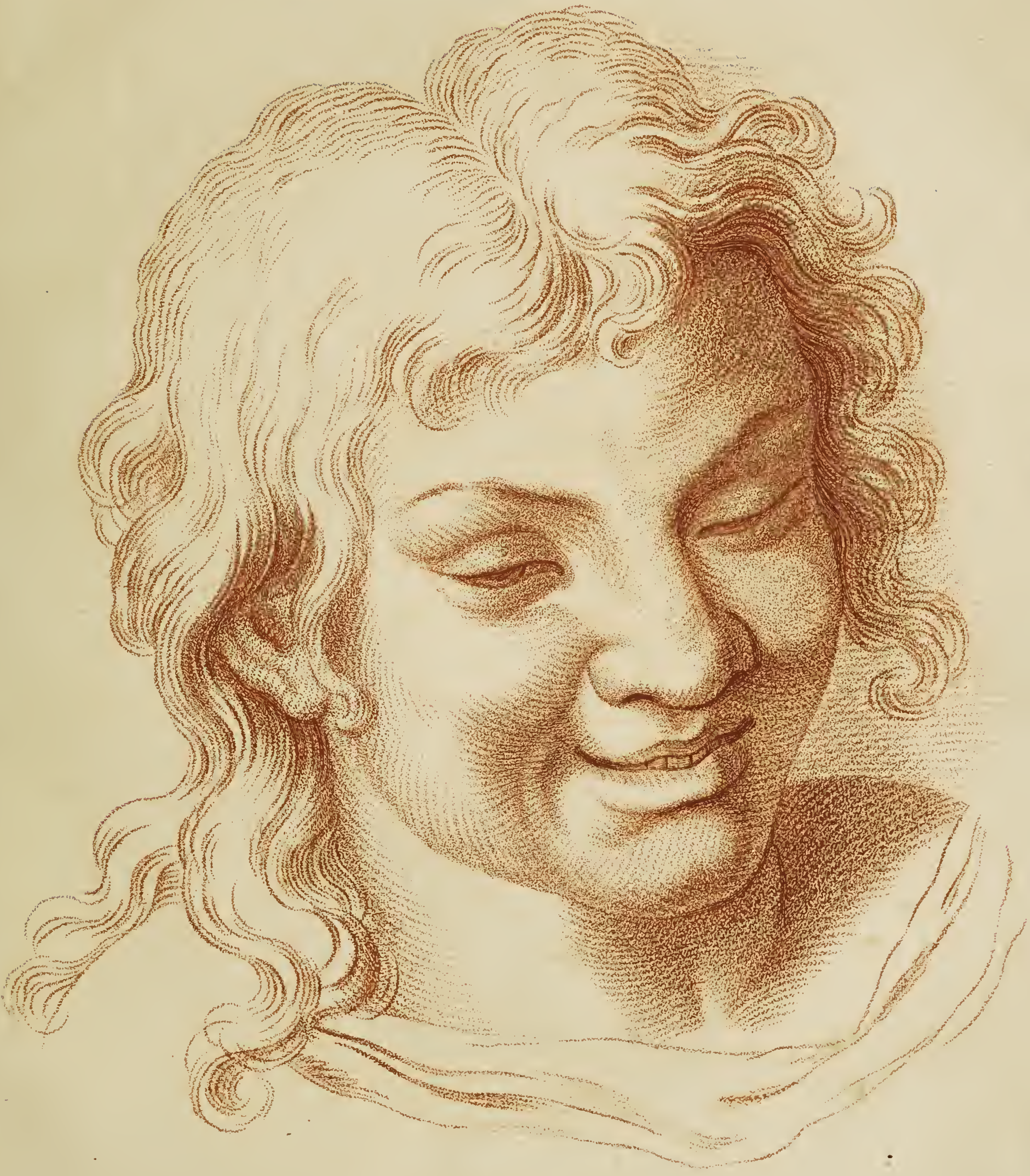
le Ris 9



LAUGHTER

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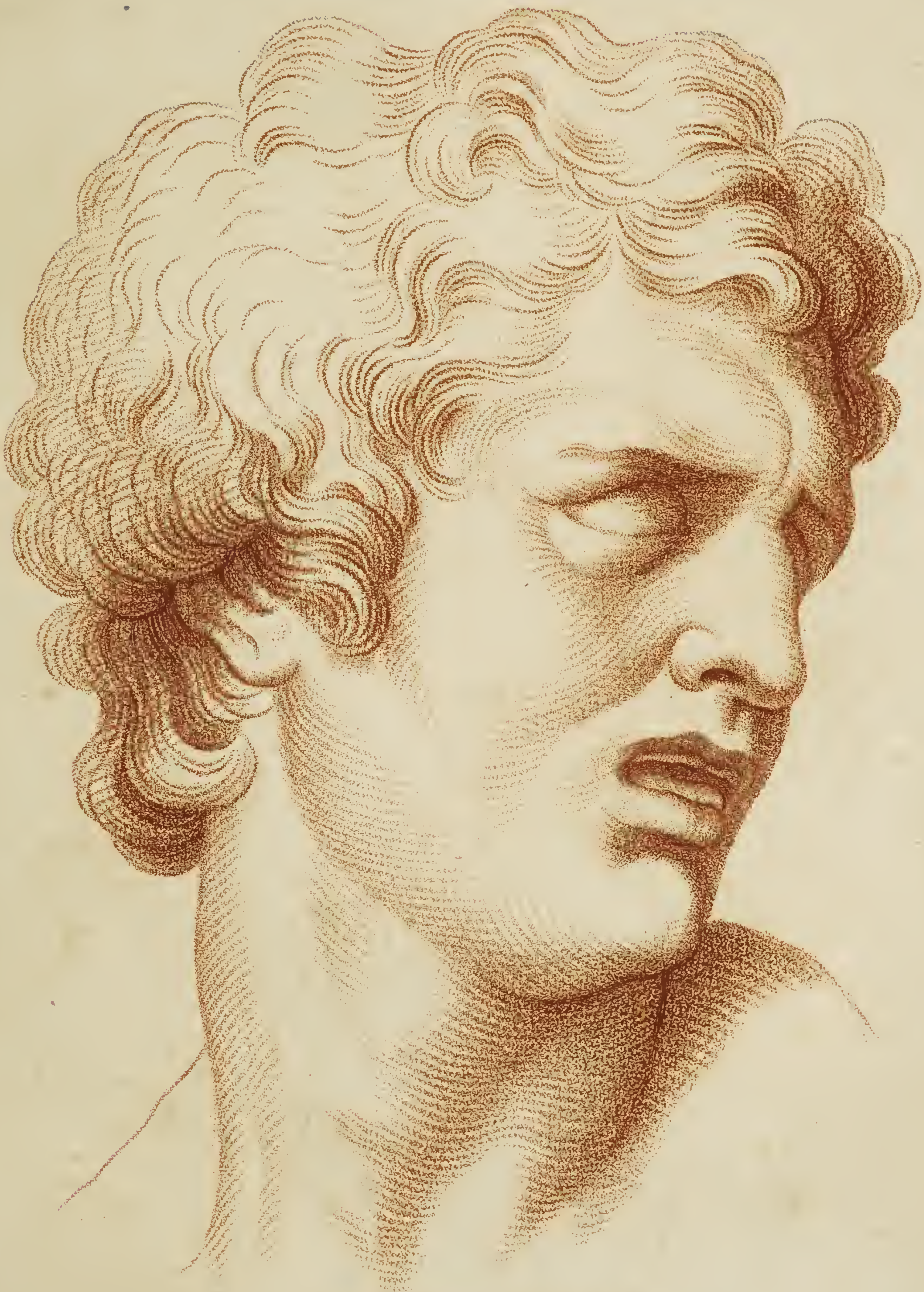
Douleur aigue 10



ACUTE PAIN

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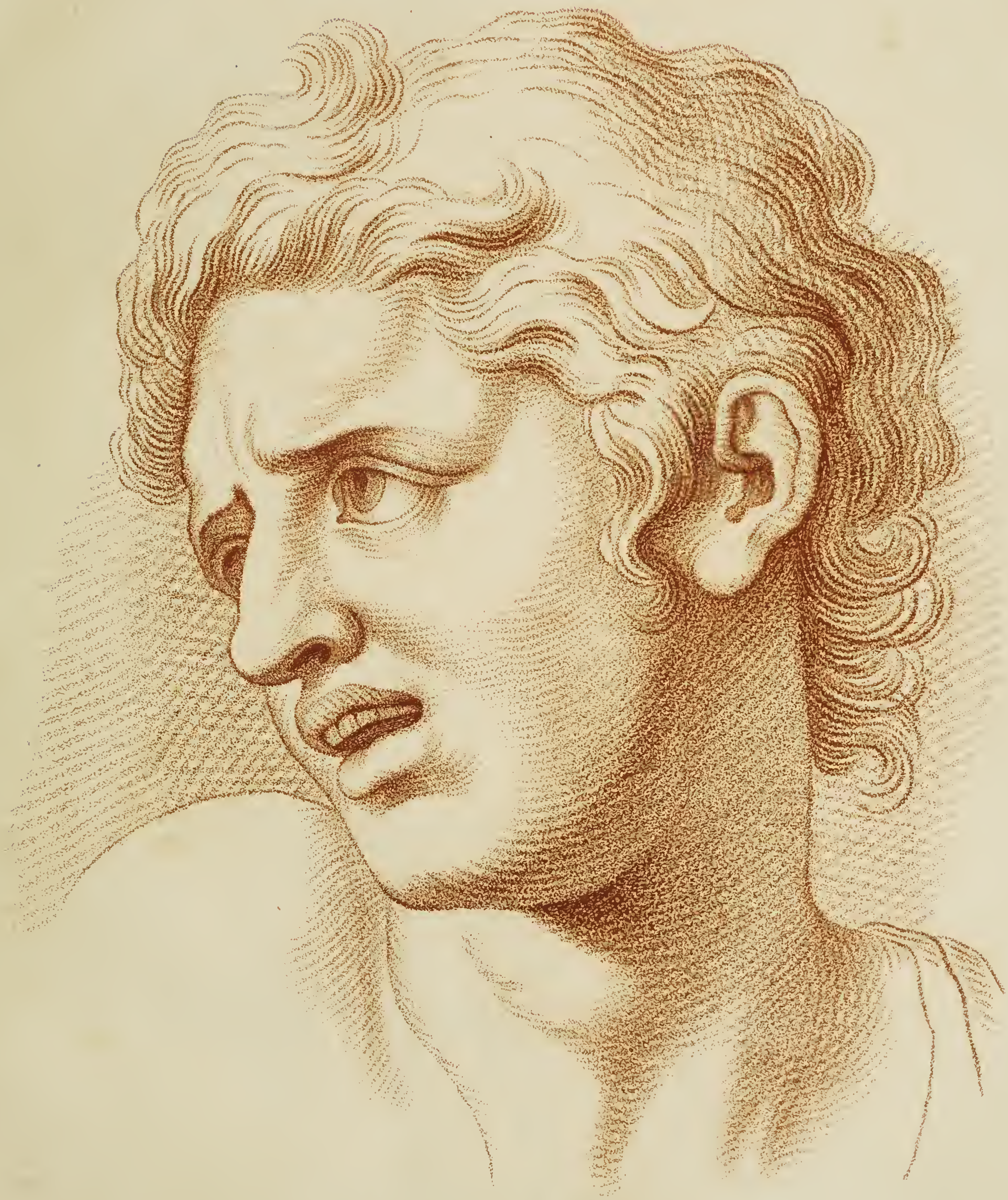
simple paine du corps.



SIMPLE BODILY PAIN.

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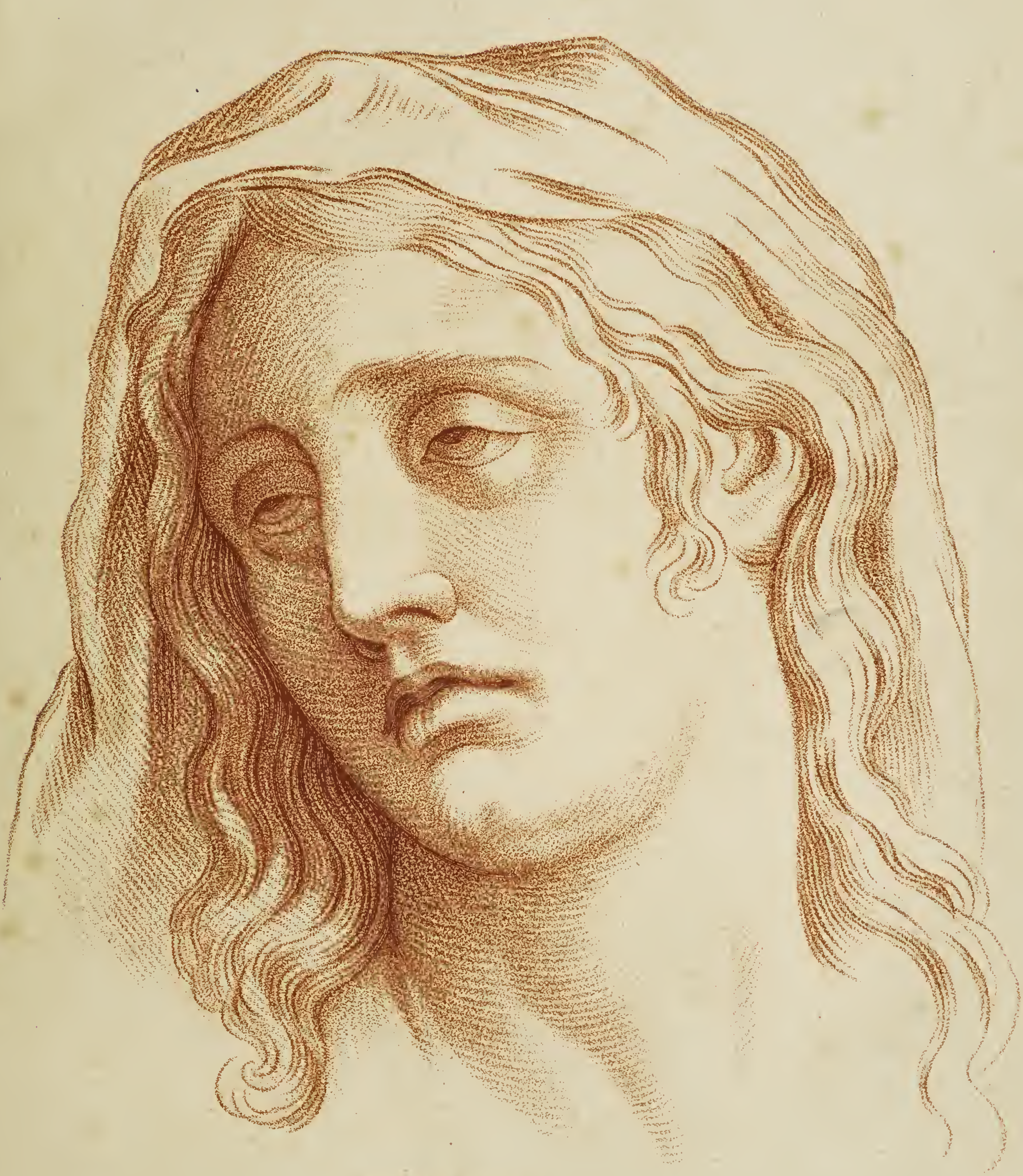
la Tristesse



SADNESS

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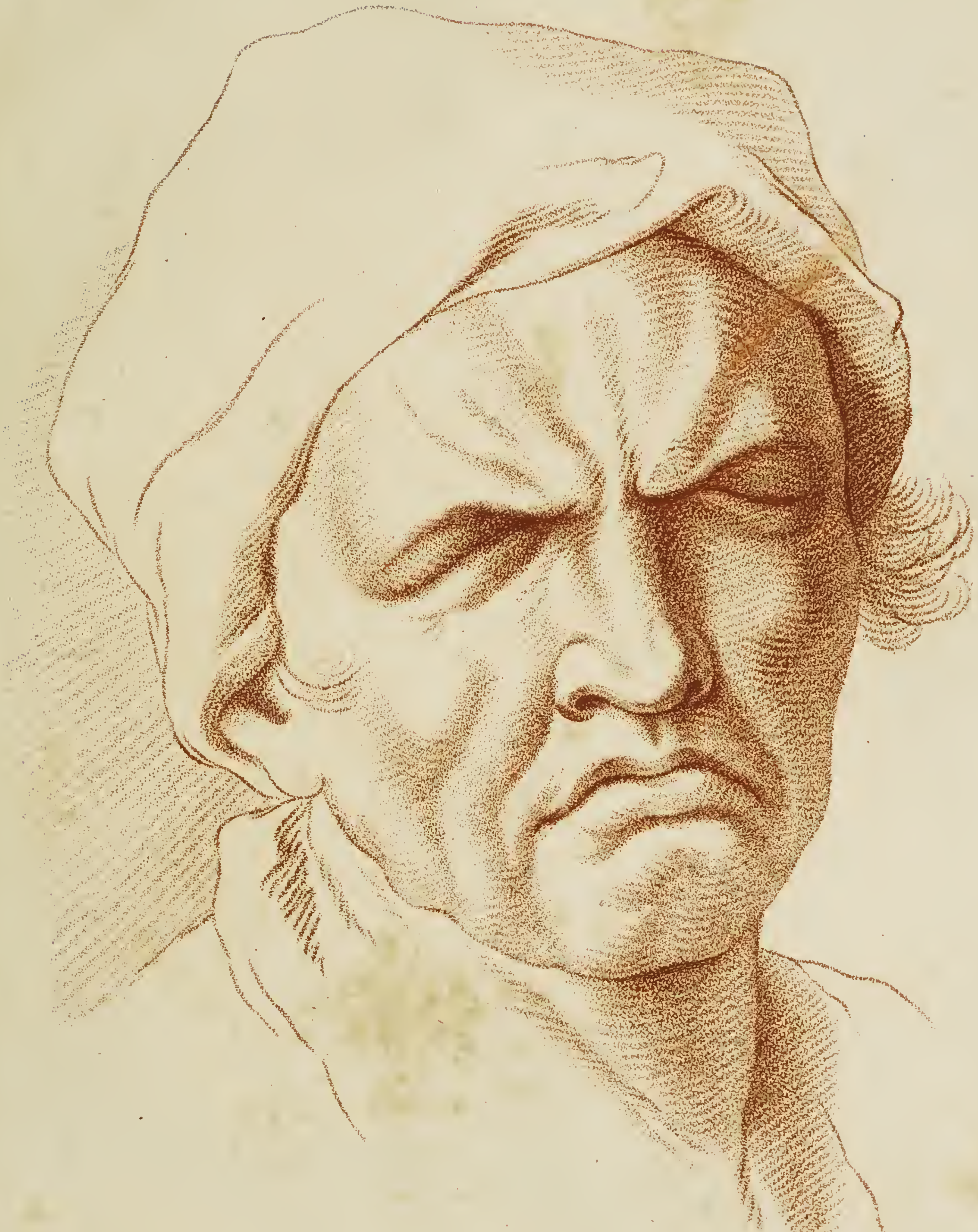
le Pleurer



WEEPING

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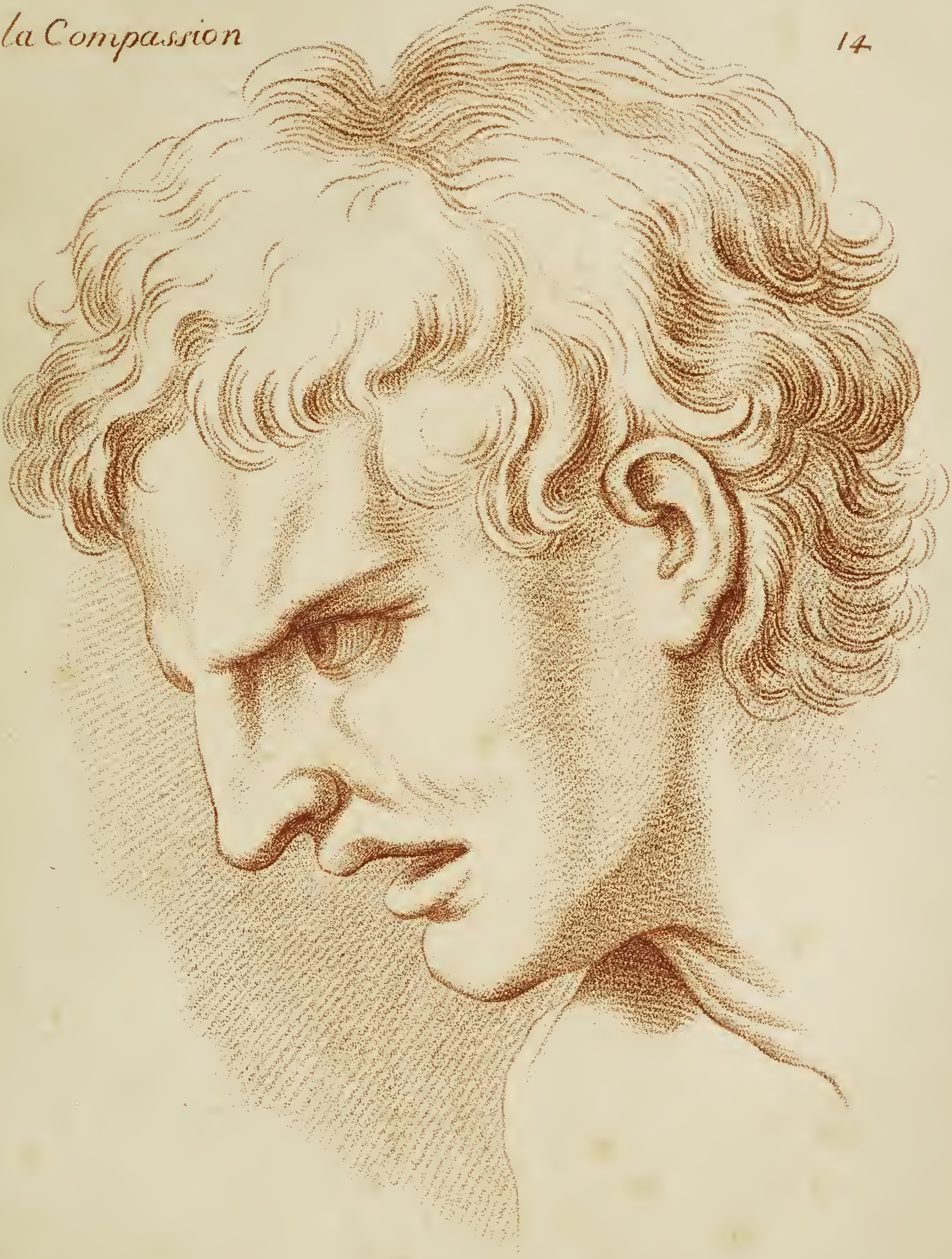
la Compassion



COMPASSION

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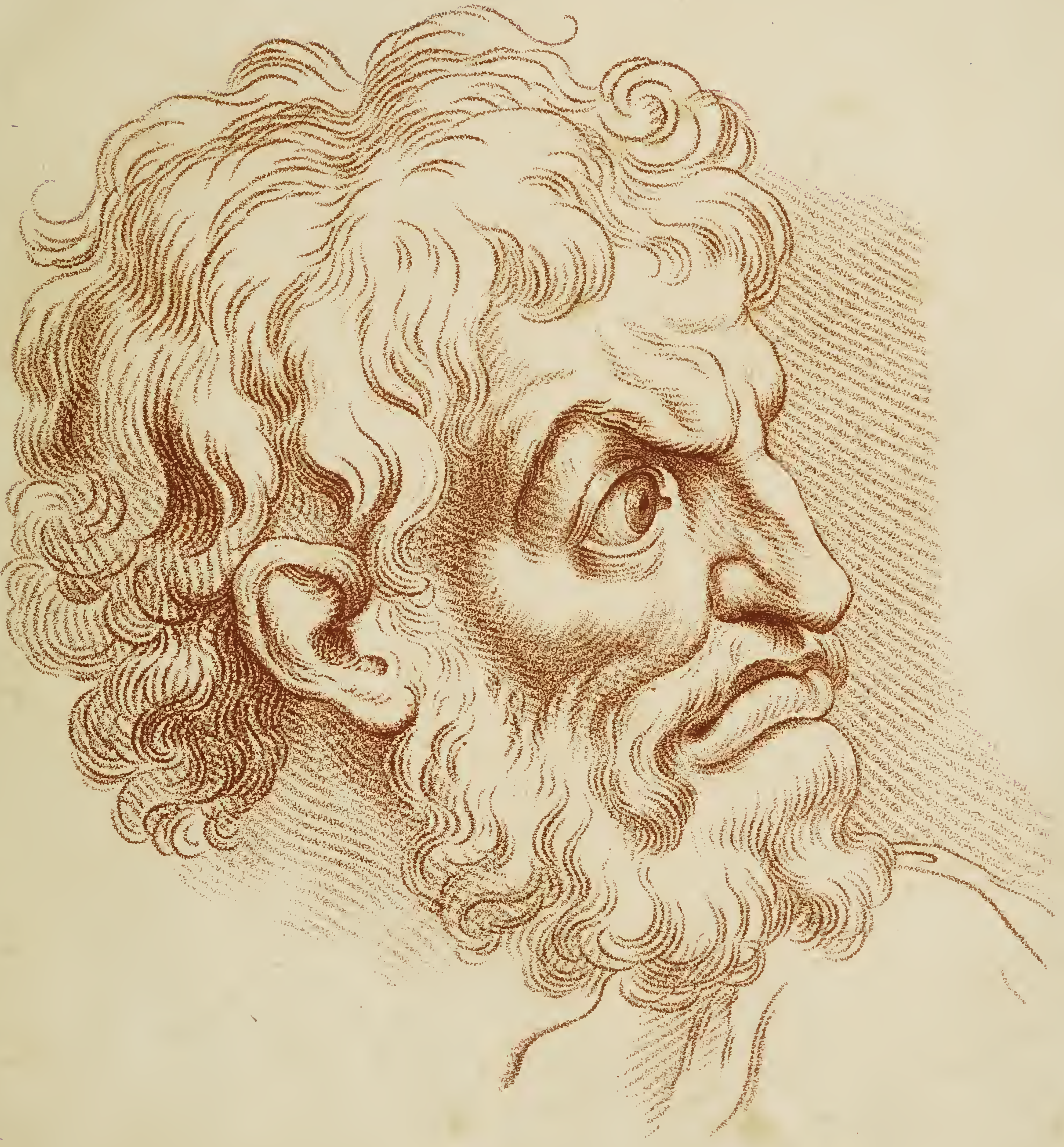
le Mepris



SCORN

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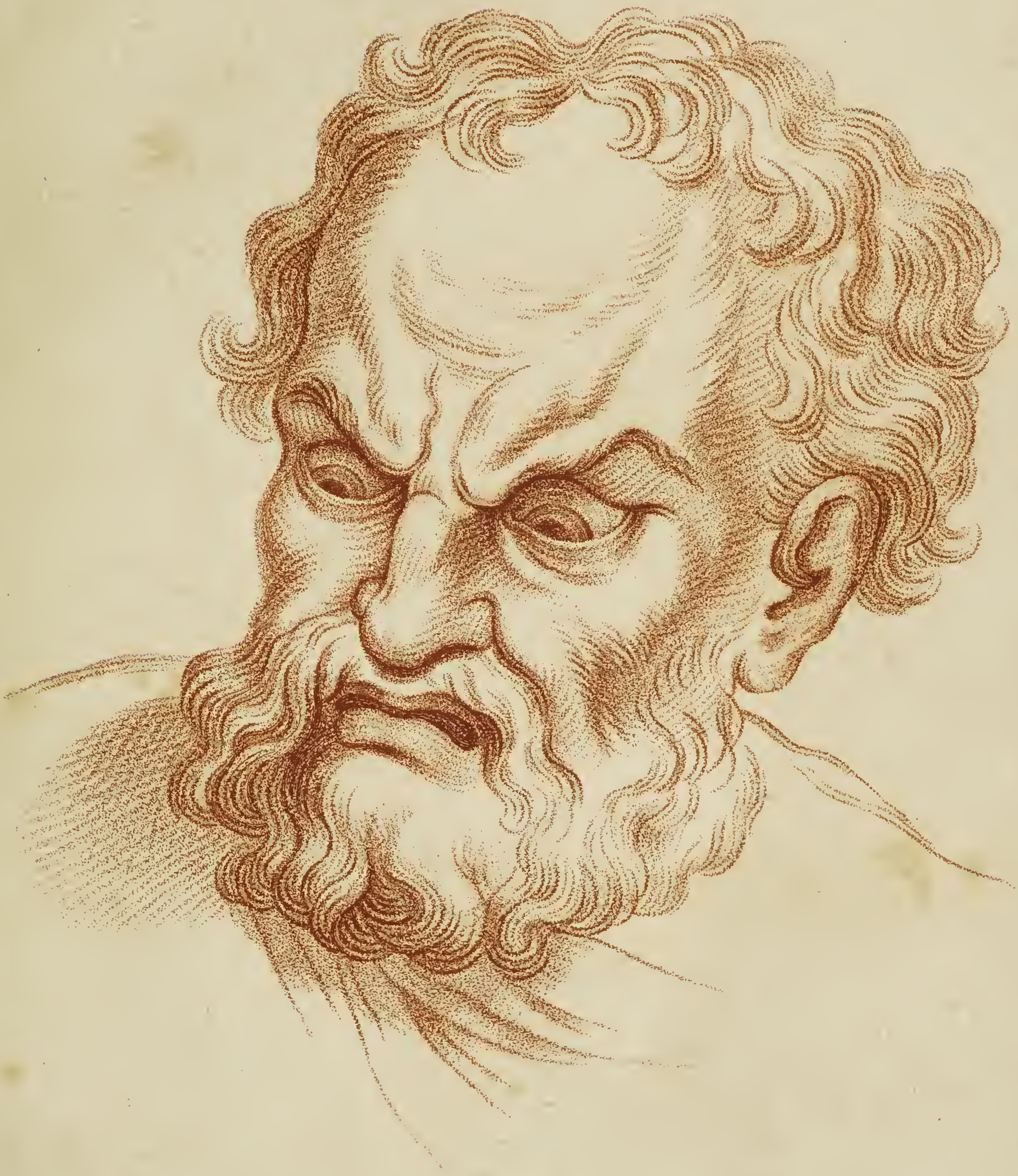
l'Horreur



HORROR.

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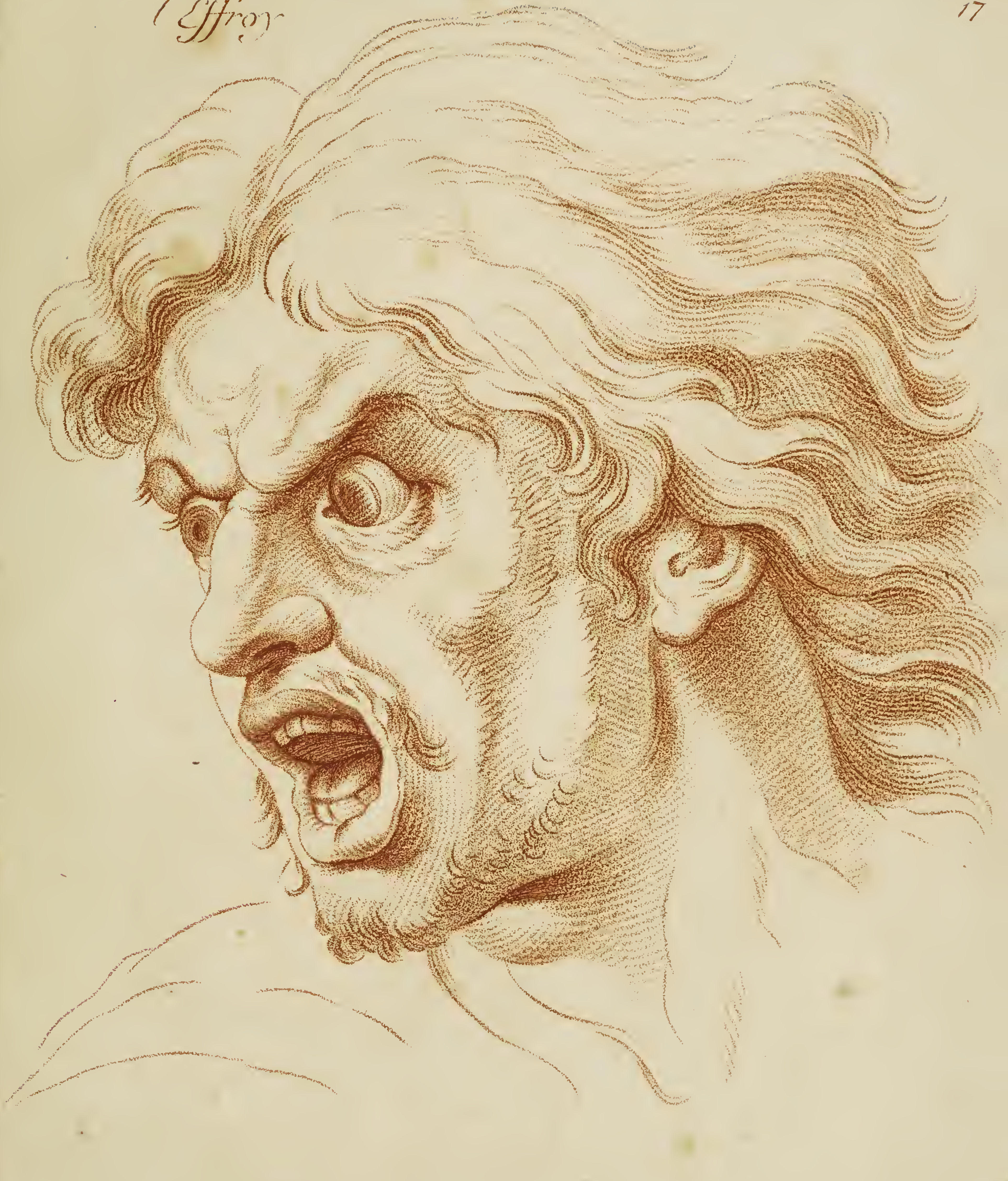
l'Effroy



TERROR or FRIGHT

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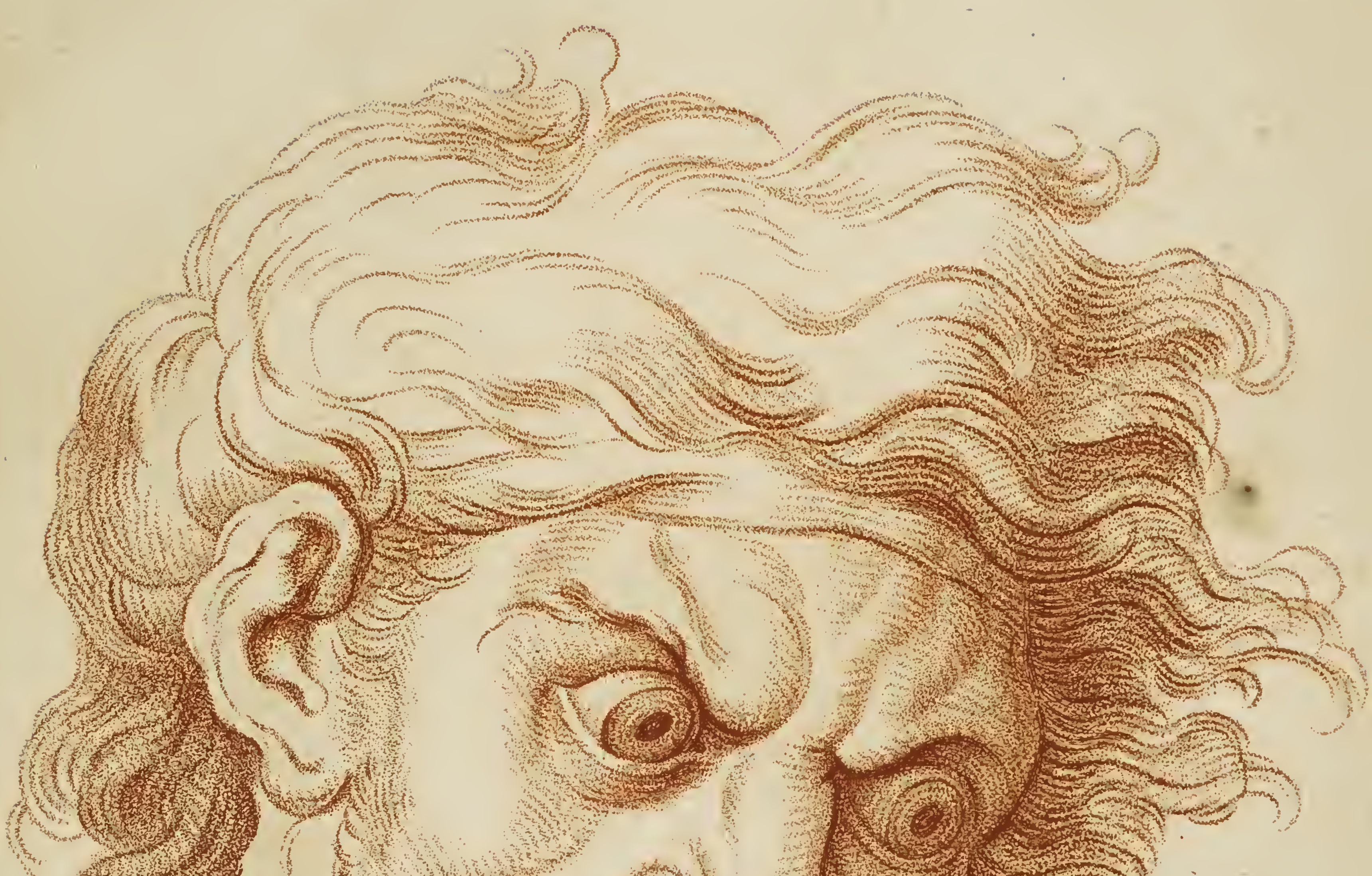
la Colere



ANGER

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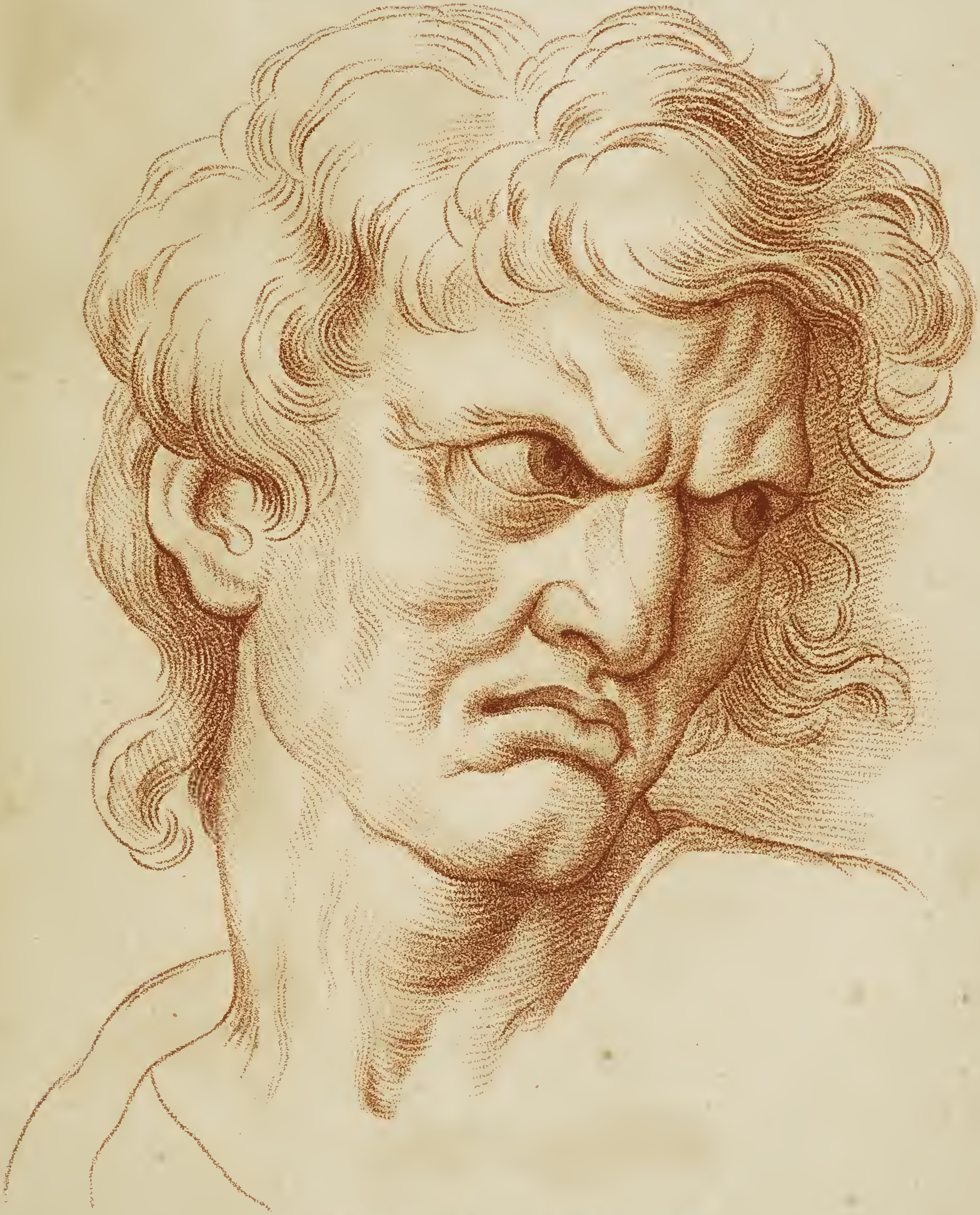
Haine ou Jalousie



HATRED or, JEALOUSY

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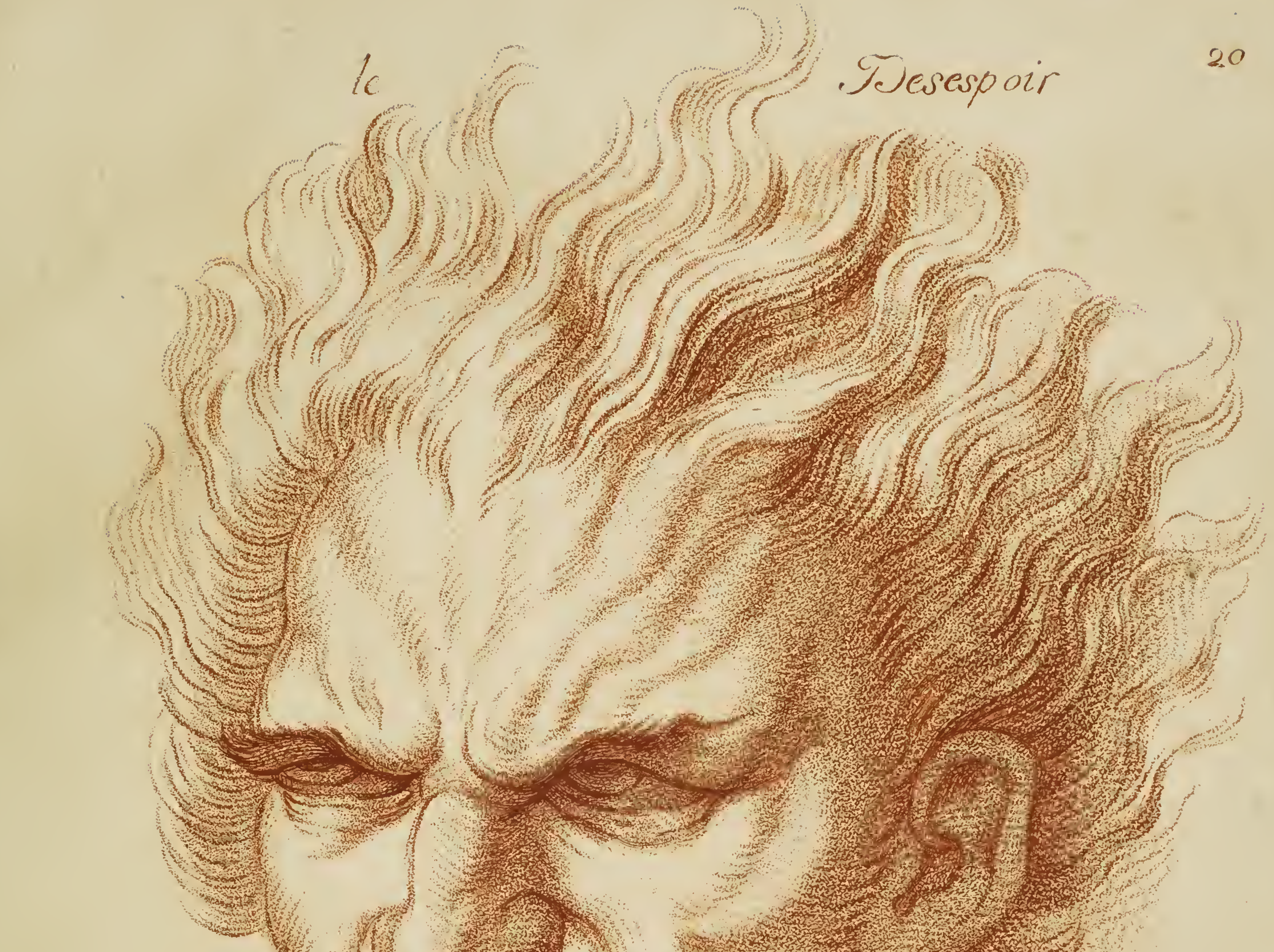
le Desespoir



DESPAIR

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